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ARTISTIC BEDSTEADS.

ARTISTIC bedsteads afford scope for what may be termed the refinements of the wood-worker's art. What is required is unpretentious yet effective ornament, of a subdued, reposeful character. The style now predominating is that of Queen Anne, with its formal dignity and somewhat labored grace. Its absence of bold projections, of capricious, tortuous fancies in carving and molding, and its rectangular forms, with certain classic characteristics, favor its adoption.

The vagaries of medieval carving in its classic aspects—sprites, goblins, masques and hydra-headed monsters, mounted on every available coignage, are not wanted in sleeping apartments, and, although, perchance, as one lies down to sleep and dream, the nursery distich—

"Matthew, Mark, Luke
and John,
Bless the bed that I lay
on,"

may float into the mind, no one now looks for the carved figures of these evangelists in wood doing duty for "four posters."

The generally accepted standard height for headboards is five feet three inches, and of foot boards, which we have no longer to stand on tip-toe to look over, four feet. The hardwoods used are preferably mahogany; then comes curly walnut, oak, with veinings and lights of silvery reflection standing out from the grain, the beautiful maple and ash and bright-hued cedar.

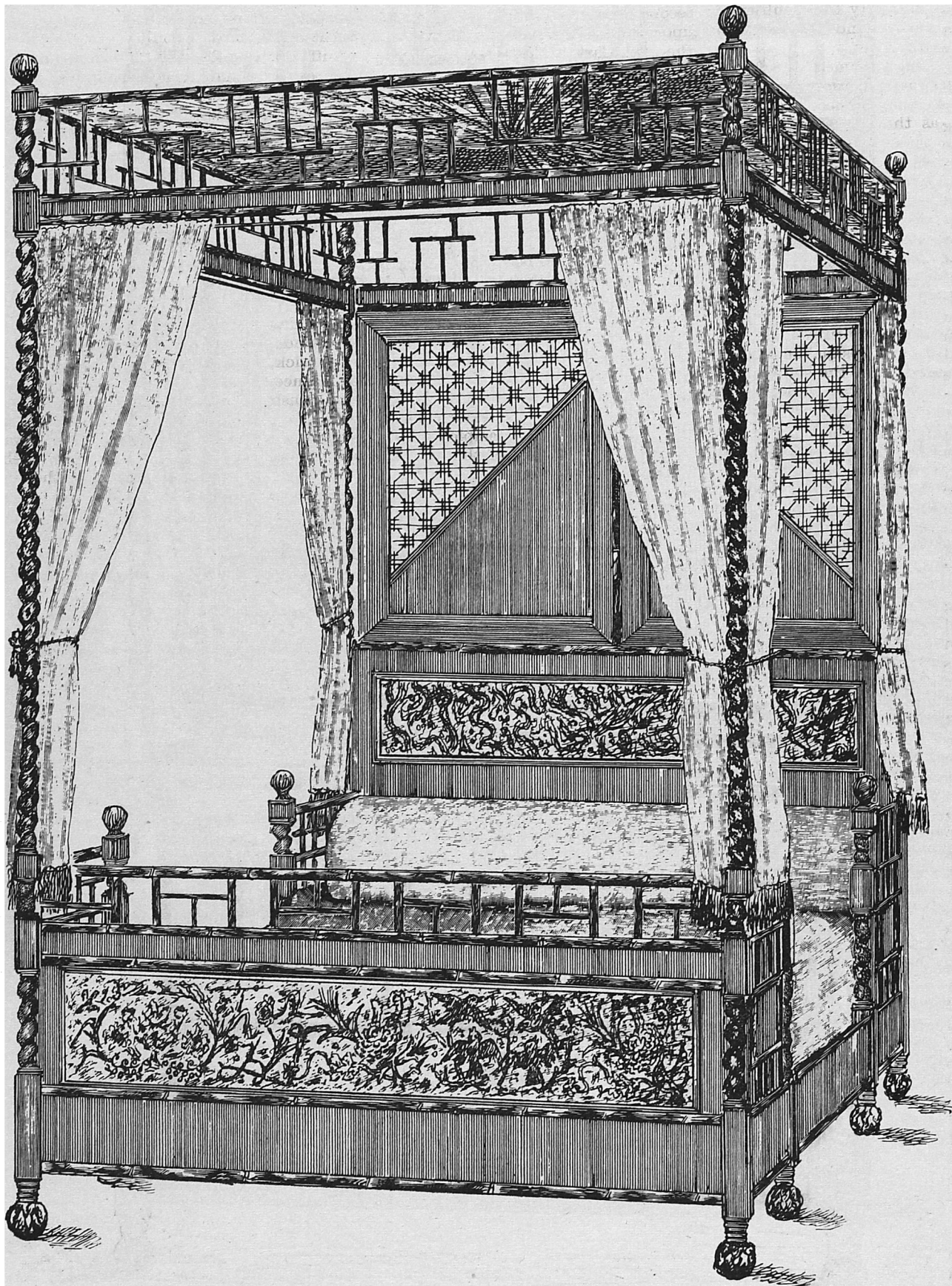
The central panels of head-board will always draw attention, whatever the rest of the decoration. These are in plain polished or carved wood, most commonly the former, but of late there have been introduced subjects painted on glass, with japanned ground, such as Night and Morning, Dreamland, with hazy, phantom-like forms robed in scarfs of misty light, the sun sinking in a crimson sea; or a recumbent idealized being, who has passed "the ivory gate of sleep."

These depicturings light up the unpolished wood of surrounding surfaces, ordinarily divided off by lesser panels, sometimes centered with carved or molded ornament. The pillared or other head-supports of frame usually show stalks and leaves conventionally treated, or are built up of a succession of diversified forms, such as wavy horned balls, grooved blocks, vase shapes, minute panels; short double pillars of high polish are also let in with good effect.

Entablatures slightly project, if at all, unless taking a concave form. Centers consist of ornamentally carved panels, pillared pavilion form, supported on each side by fanciful carved forms, the crest frequently of solid carved arch forms or scalloped shape compartments, and sometimes with turret finish. Some of the friezes show a double cornice, the lower one a long narrow panel richly carved, or composed of bright metal with

figures in relief. The footboard is necessarily in keeping with headboard, though less ornamented. Tent shaped awnings are much favored, particularly for single beds, these depending from a brass metal rod projected from the wall above the headboard. A pretty combination of colors for drapery is whitish yellow, salmon pink in alternate bands, with border of deep brown, also light blue, pink and white.

A bedstead in brass, of unique design, has a canopy frame of curved and swelling rods extending to an oval border, crowned with a coronet, set round with jewels, from which depends a tinsel Surah canopy in a decorative Venetian pattern. Bold, graceful scrolls support the frame. The head of this bedstead has alternate tiers of horizontal and perpendicular rails, with narrow panels



BEDSTEAD, JAPANESE DESIGN, DESIGNED AND MANUFACTURED BY BRADSTREET, THURBER & CO.

of raised floral work, varied by three distinct hues of the metal. At the foot choice paneling is introduced. The frame is bordered by neatly grooved pillars. Where brass bedsteads are used, tables and bureaus, with borders of cut open work in same metal are introduced.

Folding beds, as meeting requirements for economy in space, and dispensing in apartment houses with extra rooms, owe their acceptance to the attractive cabinet work, by which they not only simulate but serve as cabinets, secretaries, etc., in striking contrast with the clumsy and awkward concerns that at one time loomed up and disfigured the entire apartment. It is pleasing to see taste advancing in cottage furniture, especially in color ornamentation.

HOUSE OF W. A. HAMMOND, M. D.

THE house is in Egyptian style. The high-backed arm chair of Sir Matthew Hale, C. J., of the King's Bench in the seventeenth century, is one of the most interesting pieces of furniture in the library. A figure of the god Buddha sits on the top of the chair. There is also a figure of this god in the main hall and quite a fine shrine in one corner of the parlor, so neat that anyone might admire it for its artistic beauty.

The ceiling is in Egyptian ballroom style, for Dr. Hammond has read all the researches of Maspero, Wilkinson, and Cope Whitehouse. The ceiling is as natural a specimen of Egyptian mural decoration as can be found in Egypt. In the frieze are shown many historic scenes, Osiris and Isis, etc., in warlike march with horses, warriors, chariots, etc. Just above the mantel is a scarabeus about four feet in width, about the size of the Egyptian original.

The handsome mantel piece is in Graeco-Egyptian style. The satin wood pillars are caryatides modified. The head of Mercury is backed up with Caduceus, and below Cupid is seen driving a grotesque creature. From the center of the woodwork is seen a fine portrait of Ramses II. The jet black hair and the lusterless white of his sensual eyes are beautifully portrayed by the artist. Dr. Hammond thinks it would have been better taste to have had this in pure Egyptian style.

The Egyptian style of the library is further shown in a cast of Marsyas, a beautiful bronze torso, an impertinent satyr who has found Minerva's pipe, contends with Apollo in musical skill.

Here we behold the poor Egyptian in a flayed state, such as found by modern explorers or seen upon the obelisks in Paris, London or Central Park. Lieut. Goringe had only twelve casts taken of the work. Most of the chairs are the strongest white oak in Egyptian style. The supports and legs are decorated with the lotus, which the Pharaoh's worshipped. The table, adorned with an Oriental rug, is of

heavy oak, with scarabei carved on the sides. Immediately back of the library is Dr. Hammond's Electrical Room. The odd mantel-piece, planned by the doctor himself, is of bare brick, having a French roof from which rises a handsome clock tower. The wainscoting is eleven feet high, and the deep frieze of Couras leaves scarcely any place for plaster.

The dining-room is a wonder in itself. As you look toward the ceiling decorated by Engel, you see dragon flies, golden butterflies moving around stars, with an elliptical border of wild growth. You notice along the frieze several well-adapted legends such as:

"Il n'est sauce que d'appétit." There is no sauce like a good appetite.